

MAY, 1905.

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accompaniment; the finale is fairly scintillating. The second concerto, which has incidentally won one of the Glinka prizes for Russian composers, establishes a style which will be familiar to all who know Russian music, Belinfante has undoubtedly more solid musical worth. Less stress is laid upon the merely virtuosic qualities of the music, and the piano has a larger part to play in giving out the themes, and there is a genuine solidity of structure. In spite of the close balance maintained, the piano has an ample opportunity to display its own resources.

The suites for two pianos are clever and thoughtful contributions to a literature that is all too slight. The "Variations," the "Musical Moments," and the "Prelude" are all well thought out, and the piano is played in a pianistic style at its best. It is often difficult, but never ineffective; its prodigious ease and fertility of resource are strikingly contrasted with the technicalness of his technical training, as well as convincing proofs of his unusual inventive powers. His technical figures are novel and varied, and his harmonic sense is of a high order.

The smaller pieces which Rachmaninoff is most widely known are the "Elegy," Op. 3, No. 1; the "Venezuela," Op. 3, No. 2; the "Nocturne," Op. 3, No. 3; the "Prelude," Op. 3, No. 4; and the "Prelude," Op. 3, No. 5. The second, which has had an astonishing vogue. In the *Musical Standard*, of London, Vincent Carter has written:

"The 'Prelude' in C sharp minor, is a distin-















## SOME CURIOUS

## Musical Dictionary

By LOUIS C. ELSON

The old composers, the monks of the Middle Ages, did not require any copious volumes of musical terms, for their musical notation was a character of notation (with the exception of the rhythm marks) were of the simplest. Jean De Muris, writing in the middle of the fourteenth century, stated that music had three different terms, namely, the mensural, the rhythmic, and the dynamic. Signs of dynamic force, or of expression were very rare; an occasional "f" meaning "Fragor," or loudness; a "c," signifying "celeriter," or accelerando, and a "t," for "tempus," or tempo. Were all the expression marks that the ordinary composer employed before A. D. 1350.

Nevertheless it was not much more than a century later that the first Musical Dictionary had its birth. "Terminorum Musicae Dictionarium" was its title, about 1475 its date, and John Tinctor, a Netherlander who was born about 1435 and was one of the most learned musicians of his day, was the author. Tinctor became a Canon of the Catholic Church before his death. The musical dictionary was the greatest of his works. It was the only one which retained the dignity of print, although Tinctor was a voluminous writer.

It was printed at Naples, as one may surmise by the dedication to the Princess Beatrice, daughter of Ferdinand, King of Naples, but it bears neither date nor place of printing upon its title, nor (as was the old custom) at its end. It is possible that the author's name was "Tinctorius," rather than "Tinctor," as it is generally given, and "Joannis Tinctoris" may have meant simply "John, the son of the Dyer." Very little is known about this first musical dictionary maker, but his work rendered him a curious compendium of the Art of Music about 400 years ago. The book is not quite as large as Grove's Dictionary, or Riemann's fat volume. It consists of fifteen pages only, in small quarto, and even the title and dedication are included in this small space.

We cull from its pages a few of the quaint definitions, which may interest the musical student of to-day. We give a translation of the Latin text:—  
"ARMONIA est amenitas quod ex convenienti sonu causata."  
HARMONY is the amenity caused by the sounding together of tones).

"CANTUS est multitudo ex unisonis constituta: qui aut simplex aut compositus est."  
SONO is constituted of many sounding unities; it can be either simple or composite.

"COMPOSITOR est alieuius notu cantus auditor."  
COMPOSER is he who edits a new song.

"CONTRAFONTUS est cantus per positionem unius uoca contra aliam punctum effectus."  
It is a double, except simplex of diminution.

COUNTERPOINT is song that is effected by placing one voice against another in its notes. And this is of two kinds, either simple or diminished.

It will be noticed in the above definitions that no notice is taken of instrumental composition. In those days all the highly-esteemed music of the world was vocal. Instrumental music was in the hands of the jongleurs, wandering minstrels, who were often mere outcasts and mendicants. The monks taught vocal music chiefly, the organ accompaniment being almost the only guide in which any instrument of music was valued by the monks.

"CONTRAFONTUS SIMPLEX est, dum in uocis, quae contra aliam ponitur, est eiusdem uolueris cum illa."  
SIMPLE COUNTERPOINT is that in which the note of the voice which is placed against the other

A long series of definitions is given regarding the intervals which may and may not be used in music; the old syllabic construction of the vocal scale is also set forth with much detail. We find further vocal definitions:—

"HYMNUS est laus dei cum cantico."

HYMN is the praise of God with song.

"HYMNISTA est ille, qui hymnos canit."

HYMNIST is he who sings hymns.

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nothing of this kind having yet appeared in our language is the reason that the following explanation, which at first was drawn up only for private use, is now made public. The author modestly withholds his name. Judging by the results of his labor we assume that this first attempt was drawn up by an amateur. Not only do many errors appear, but it is comical to find how the "explicit" takes to the woods at the first appearance of trouble. His definitions become wonderfully vague when the subject becomes abstruse, as may be readily seen in some of the following extracts:—

"ADAGIO, by which is signified the slowest Movement in Music, especially if the word be repeated twice over, as ADAGIO ADAGIO."

It may be recalled that the word "Andante" has in Italian a different meaning from that given it by musicians. Two hundred years ago they came near to its true significance, as the following definition shows:—

"ANDANTE, this word has respect chiefly to the Tempo, Bass, and signifies, that in playing the Time must be kept very just and even, and each note must be very equal, and distinct the one from the other."

There were some instruments in those days have now become obsolete, as the following definitions may show:—

"BOMBARDO, is an Instrument of Music, much the same as our Bassoon, or Bass to a Hautboy."

"CORNETTO, a Cornet, which is an Instrument of Music now out of use, somewhat like a Hoboy."

"FAGOTTINO, a single Curtail, a musical Instrument somewhat like unto a small Bassoon, used by the French, and called in Italy a Fagotto."

"FIFAIRO, is a Pipe, or small Pipe, Flute, or Flageolet, made Use of by the Germans in their Armies, to play with a Drum."

"GUITARE, a Guitarr, a musical Instrument now out of Use with us."

"HAUTOIS, a Hautboy, or Hautboy, an Instrument of Music, very common, and therefore well known."

"PIVA, a Hautboy is sometimes so called."

The trombone was known as the "sackbut" in Old England, as the following quotation may show:—

"POSAUNE, a Sackbut, an Instrument of Music made Use of as a Bass to a Trumpet."

The "Cornet" above alluded to is, of course, a totally different instrument from the cornet as we know it at the present time. It is the instrument which Shakespeare calls for when he writes "Flourish of Cornets." The Kettledrums were sometimes peculiarly used, as the following may show:—

"TYMPANO, or TYMPANUM, a Drum in general, but in Music it has respect more particularly to a Pair of Kettle Drums, which are often used in a Consort as Bass to a Trumpet."

The contrabasso had a peculiar name in the seventeenth century, from which our word "violinello," or "little violon," came.

"VIOLONE, is a very large Bass Violin, or Double Bass, it being as large again, every Way, as a Bass Violin, and the strings twice as thick, and twice as universal a Language as the other, just an Octave lower than the common Bass Violin. This Instrument is used only in Great Consorts, as Operas, and other publick Musick."

Some of the stringed instruments were fretted in a manner that is only found on Guitars, Mandolins, &c. at present.

"VIOLA, a Viol, an Instrument of Music well known, the Neck of which is divided in Half Notes by the eleven Frets, as the Violon, and which is commonly strung with Six strings, though sometimes with Seven. Of this Instru-

ment there are several Sorts and Sizes."

And the last, which enumerates the viola, viola basso, violotta, viola basteria, viola d'amore and the viola da gramba as varieties of the same instrument.

There also existed in England, at this time, a straight flute, played much as a flageolet was at present. The author speaks of this as follows:—

"FLUTE A BEC, is a common Flute."

"FLAUTO TRAVERSO, is a German Flute."

The former of these two was the "Recorder," mentioned by Shakespeare, in other plays, and the latter was the common flute of the present.

Orchestras, in our sense of the word, did not exist in England at the time that this little dictionary was printed. The word is, however, defined as follows:—

"ORCHESTRA, is that Part of the Theater where the Musicians sit with their Instruments to perform."

Certain of our terms, connected with orchestral performance had a very different meaning in 1724 from that given them to-day. Here are a couple:—

"SYMPHONIA, or SIMPHONIA, a Symphony, by which is to be understood Aires, in Two, Three, or Four Parts, for Instruments of any kind, or the Instrumental Parts of Opera, Motets, Operas, or Concertos are so called."

"CONCERTO, a Consort, or a Piece of Musick of several Parts for a Consort."

"CONCERTO Grosso, is the great or grand Chorus of the Consort, or those Places of the Concerto or Consort where all the Parts perform or play together."

The old-fashioned use of the word "symphony" is still employed occasionally, especially in England.

We have spoken of the manner in which our author dodged any doubtful or abstruse definitions; a couple of examples will suffice to show this:—

"SCONATA, or SONATA, is the Name of certain Pieces of Instrumental Musick, which are sometimes by common, and well known, needs no particular Description."

"FUGHA, a Fuge, which is a particular Way of Manner, according to which some Musick is composed, and of which there are several Sorts."

Our unreliable author also evades the complicated subject of Counterpoint in a very brief and subtle manner.

"CONTRAFONTO, a Way or Method of composing Musick, called Counterpoint, now very little used."

The volume from which the above extracts are made is a tiny 12mo, poorly printed and evidently prepared in haste. England did not, however, remain long in such a benighted state of musical definition. France had published a good musical dictionary long before the volume above described. Sebastian de Brossard published the first reliable musical dictionary that the world possesses, Paris 1703. In 1740 James Grasseineau referred the largest part of this work, added a few points of his own, and published it as the *Thesaurus de la Musique*, in English. The edition which the present writer possesses, is a clear and valuable treatise on musical terms as they existed then. The volume was one of the property of the English composer Joseph Corfe, and was by him presented to his son Arthur Corfe, which may seem to show that it was esteemed by prominent musicians.

Dr. Burney, in his great "History of Music," thus speaks of this book:—

"Brossard's Musical Dictionary was first published in 1702 and translated into English by Grasseineau, 1740, but not called a translation, and which, though the have been, though the English editor ingeniously confesses himself to be much indebted to the learning and materials of Brossard's work, which is more than plain facts always do on such occasions."

To the French, therefore, we are indebted for the first thorough musical dictionary. Soon after this many other works of this character began to appear. Calcott's "Definitions," more than which, it is said, the works of Ph. Em. Bach and of Leopold Mozart, containing many musical definitions, and many other volumes might be cited as showing the progress of musical pedagogy in this branch, in the eighteenth century.

Such volumes are of priceless value to the investigator who desires to discover when certain musical signs began. It is also of great value in the application of these signs and marks of expression by the old masters. Therefore these old dictionaries, while often amusing in their archaic simplicity, possess a distinct value to the musical historian, analyst, and teacher.

## SCHOOL MUSIC IN RELATION TO THE CHURCH AND THE COMMUNITY.

By N. COE STEWART.

[In connection with the agitation in several of the larger cities as to the question of taking music out of the public school curriculum, the opponents contending that it ought to be left to the church, and, therefore, we print some paragraphs from an article in the *School Music Monthly*.—EDITOR.]

Has not the time come when it should be said, "If music has no special value or decided purpose, no necessary place in education and in the affairs of the world, we should dispense with it?" If it has these things, if it is a necessity in education, in social conditions and in religious worship, let us rise to the dignity of true educators and ascertain what music's place is and then make it our imperative duty to see that it has its place and no longer permit its indifferent and disrespectful treatment.

That every one, under right conditions, and with proper effort, master the fundamentals of musical knowledge and practice, is beyond question. That everyone should do this and should receive the benefit which comes from such study, and of the emotional exercise and development which come from systematic and right singing of proper music, is as certain as that they have souls.

Feeling the sentiment of what one is singing, and singing earnestly, are absolute conditions of the best singing. Right tone quality—"the tone that reaches the heart"—cannot otherwise be made. The soul side of the great trinity which is the basis of natural law are the two other parts, body and mind. Certain it is, that "model men" can only thus be developed, and as this is the part in which we live, it is the part which is the most important, for the importance of systematic training of the emotions is plainly evident.

Certainly, then, the right singing of proper songs should be the right singing of the emotional side of the soul, as well as the aesthetic, the musical, and the mental.

Before taking up another side of school music work, let us look briefly to some things for which school work is or should be a preparation. There can be no doubt that singing in the family should have a prominent place. In the line already discussed what a benefit right singing would be! Acquaintance with the choicest bits of poetry would follow and the best musical compositions would thus be used and memorized. What a capital place, too, home might be to enjoy new musical melodies, music parts in various kinds that is constantly making its appearance.

In fact, collections of new music should be as frequent as the monthly magazine and should be published as the *Youth's Companion*, the *Youth's Companion*, or the weekly story paper.

Then comes that other organization, the church, with the Sabbath school, the prayer meeting and the singing school, which make the church a place of religious and social life. What a field for the employment of music's legitimate functions which are soul enlarging as well as soul saving.

It will be observed, an ever deepening of the emotions through singing is a necessary element in the development, that congregational singing is imperative. What can be more impressive than a great congregation singing in good form and with heartiness the grand choruses of the church!

The development and pleasure one could achieve by himself if he is well educated and trained in music would be a great deal more than he could achieve readily made that could be put into his mind or into his ears; if he can sing new music at sight, and if he can read to himself and know how the music will feel, he can understand and appreciate the thought as well as just as though he read aloud or had someone read to him, the entire literature of music would be open to him. Absolutely and relatively such a person has reached a higher sphere of knowledge, quality, enjoyment, and fitness than the one who is not thus educated.

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It will be observed, an ever deepening of the emotions through singing is a necessary element in the development, that congregational singing is imperative. What can be more impressive than a great congregation singing in good form and with heartiness the grand choruses of the church!

It will be observed that in this discussion, musical knowledge, the ability to sing well, and familiarity with musical fundamentals to the extent of singing well new music at sight, are expressed or implied conditions of success. School is the place, as has been said, where preparation for this work must mostly be made.

The people of churches and their neighborhood should not wait until a fit generation will grow up before commencing this work, but should at all times, their church and neighborhood young people, engage for them a competent chorister-teacher-trainer, while preparing the Sunday programs shall make a practical part of every week, and the students, work, instruction and training that they may approximate right conditions as soon as possible.

Now, if school music work is of the right sort, if people outside the school shall provide means, work, instruction and training that they may approximate right conditions as soon as possible. If, however, the school music work is of the right sort, if people outside the school shall provide means, work, instruction and training that they may approximate right conditions as soon as possible. If, however, the school music work is of the right sort, if people outside the school shall provide means, work, instruction and training that they may approximate right conditions as soon as possible.

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## FINGERING.

By J. W. V. HARRISON.

AMONG the various technicalities of pianoforte playing, fingering is one which students have great difficulty in understanding, and in which they remain, until quite a late period, dependent on a teacher's assistance.



BY W. S. B. MATHEWS.

### EXAMPLE OF RHYTHMIC ANALYSIS.

<sup>2</sup>/.....1.....

### GOOD RHYTHMIC PLAYING

FORM AND METER.

### GOOD RHYTHMIC PLAYING

BY THALEON BLAKE

THE genuine artist is inclined to regard t

LUDWIG ECKART: "But dilettantism has also its merits. It provides a method of embellishing creation; improves our moral sense; may succeed in arousing and stimulating genuine talent; it elevates its lowly handwork to at least the semblance of real art; disseminates the artistic perception through circles which the artist himself does not reach; sustains and busies the power of production; provides a staple for lovers and promoters of art; adorns its own home and the homes of friends; and serves humanity as an unwearied agent of culture."











Musical score for page 2, measures 1-12. The score is written for piano (p) and includes dynamic markings such as *p*, *cresc.*, *pp*, *mf*, and *pp*. The notation includes treble and bass staves with various musical symbols like notes, rests, and slurs. The piece concludes with a *Ped. simile* instruction.

Musical score for page 3, measures 13-24. The score continues from page 2 and includes dynamic markings such as *mf*, *pp*, *mf*, and *pp*. The notation includes treble and bass staves with various musical symbols like notes, rests, and slurs. The piece concludes with a *D.C.* instruction.



Nº 4766

## MARCHE DE FÊTE

SECONDO

EDGAR A. BARRELL

Maestoso M.M.  $\text{♩} = 116$ 

Musical score for the second part of the march. The score is written for piano and organ. It begins with a piano introduction marked *mf*, followed by a section marked *cresc.* and *rit.*, and then a section marked *ff*. The piano part features a melody with triplets and a bass line with a steady eighth-note accompaniment. The organ part provides harmonic support with chords and a similar eighth-note accompaniment. The score includes various dynamics such as *mf*, *cresc.*, *rit.*, *ff*, *a tempo*, *p*, and *pp*. It also includes articulations like *Fine* and *pp*. The score is marked with a tempo of *Maestoso M.M. ♩ = 116*.

Nº 4766

## MARCHE DE FÊTE

PRIMO

EDGAR A. BARRELL

Maestoso M.M.  $\text{♩} = 116$ 

Musical score for the first part of the march. The score is written for piano and organ. It begins with a piano introduction marked *mf*, followed by a section marked *cresc.* and *rit.*, and then a section marked *ff*. The piano part features a melody with triplets and a bass line with a steady eighth-note accompaniment. The organ part provides harmonic support with chords and a similar eighth-note accompaniment. The score includes various dynamics such as *mf*, *cresc.*, *rit.*, *ff*, *a tempo*, *p*, and *pp*. It also includes articulations like *Fine* and *pp*. The score is marked with a tempo of *Maestoso M.M. ♩ = 116*.



## SECONDO

Musical score for the Second Piano part. The score consists of eight systems of music, each with a grand staff (treble and bass clef). The music is characterized by dense, arpeggiated textures in the right hand and more rhythmic, chordal accompaniment in the left hand. Dynamic markings include *p*, *mf*, *cresc.*, *rit.*, *ff*, and *a tempo*. The key signature is two flats (B-flat and E-flat). The score concludes with a double bar line and the marking *D.S.*

## PRIMO

Musical score for the First Piano part. The score consists of eight systems of music, each with a grand staff (treble and bass clef). The music features flowing, arpeggiated textures in the right hand and rhythmic accompaniment in the left hand. Dynamic markings include *pp*, *p*, *mf*, *cresc.*, *rit.*, *ff*, and *ff*. The key signature is two flats (B-flat and E-flat). The score concludes with a double bar line and the marking *D.S.*



## After Millet's Painting THE ANGELUS

Twilight, precursor of the sable night,  
Now wraps her mantle o'er the busy world.  
The balmy air breathes incense to the brows  
Of these, the weary toilers of the earth.  
Silence steals softly forth to weave her spell,  
And, as the Vesper Bells peal out their tones,  
The toilers pause, and with uncovered heads,  
Pour forth their orisons to God in Heaven,  
In words of love and praise.

REVISED EDITION

WILSON G. SMITH, Op. 56

Molto moderato

In words of love and praise.

WILSON G. SMITH, Op. 5.

The musical score consists of four systems of music, each featuring a piano part (treble and bass staves) and an organ accompaniment (single staff). The tempo is marked "Molto moderato". The key signature has one sharp (F#), indicating D major or B minor. The time signature is common time (C). The score includes various dynamic markings such as *pp*, *cresc.*, *dim.*, *dolceiss.*, and *ten.*. Performance instructions include "sempre e sostenuto" for the piano and "l.h." and "r.h." for the organ hands. The organ part features complex chordal textures and melodic lines, while the piano part provides harmonic support with chords and moving lines.

Note: The character of this composition requires a very delicate and legato touch, combined with a discreet and careful use of

\* May be also played thus.

both pedals. The use of the pedals has therefore been left to the discretion of the performer, care being taken that the harmonies are kept clear and nicely blended..

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The image displays a page of musical notation, likely for a piano piece, featuring five systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings.

**System 1:** Features a treble staff with a melody and a bass staff with accompaniment. Dynamics include *pp* (pianissimo) and *ten.* (tenu). The melody is marked with *pp* and *ten.*.

**System 2:** Continues the melody and accompaniment. Dynamics include *ten.*, *cresc.* (crescendo), and *dim.* (diminuendo).

**System 3:** Continues the melody and accompaniment. Dynamics include *ten.*, *marco.* (marcato), *dolciss.* (dolcissimo), *cresc.*, and *dim.*.

**System 4:** Continues the melody and accompaniment. Dynamics include *ten.*, *marco.*, *dolciss.*, *cresc.*, and *dim.*.

**System 5:** Labeled "CODA for Fine only". It features a treble staff with a melody and a bass staff with accompaniment. Dynamics include *lusingando*, *8...* (octave), *con due pedale* (with two pedals), *sempre sulla voce* (always on the voice), *dim.*, and *pppp Fine* (pianissimo).

\* From here go to A, next page.



**A**  
Adagio religioso

*Istesso tempo, melodia ben marcata*  
*L'accompagnement sempre pp*  
*Il basso sempre staccato*  
*D.C.*  
*rall.*

Nº 4841

## ON THE RHINE

Andante affettuoso M.M. ♩ = 92

MAX FRANKE

*p*  
*mf*  
 (2d time to Coda) 1st time  
 CODA  
*rit.*  
*Fine*  
*Energico*  
*Ped simile*  
*ff*  
*D.C.*



## Slavonic Cradle Song

( Berceuse Slave )

Edited by FREDERICK E. HAHN

## Violin and Piano

F. NERUDA, Op. 11

Violin

Piano

Andantino

con sordino

pp

p

dim rit

dim rit

accel.

Sul A

Sul D

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Andante  
pp  
pp  
poco a poco rit.  
poco a poco rit.  
dim.  
p  
dim.  
pp  
rit.  
a tempo  
p  
pp



# VALE NAPONITAIN

LEON RINGUET, Op.32

*Allegretto* *Moderato*

*f* *mp* *poco rit.*

Tempo di Valse M.M.  $\text{♩} = 72$

*meno mosso* *p sostenuto* *rit.*

*Più animato*

*ore - seen - do*

*ore - seen - do*

*Tempo I* *poco rit.*

*meno mosso* *p sostenuto* *rit.* *Fine*

*Melodia sostenuto espress.* *p* *poco rit.* *a tempo*

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*f* *poco rit.*

*f* *p* *poco rit.* *a tempo* *p* *poco rit.* *D.S.*



## ODE TO SPRING

I come! I come! ye have called me long:  
 I come o'er the mountains with light and song!  
 Ye may trace my step o'er the 'wakening earth,  
 By the winds which tell of the violet's birth,  
 By the primrose stars in the shadowy grass,  
 By the green leaves opening as I pass.

Mrs. Hemans.

HENRI WEILL

Moderato con moto, M.M.  $\text{♩} = 104$ .

*p dolce cantando*

*cresc.*

*a tempo*

*dim. e rall.*

*p dolce*

*cresc.*

*dim. e rall.*

*a tempo*

*poco rit.*

*p*

*rit.*

*pp*

## REVERIE

ED. SCHÜTT Op. 34 No 5

Andante cantabile M.M.  $\text{♩} = 72-84$ 

*p*

*espress.*

*cresc.*

*espress.*

*poco rit.*

*pp*

*p*

*Ped. simile*

*cresc.*

*espress.*

*dim.*

*poco rit.*



*poco animato*

*smorzando* *espress.*

*cresc. ed animato*

*ff allargando*

*poco a poco calando*

## Tempo I.

*pp dolce* *cresc.* *espress.*

*espress.* *cresc.*

*a tempo* *mp* *espress.*

*espress.* *p* *espress.* *dim.*

*Lento* *mp* *pp* *p* *espress.* *una corda*



## VILLAGE GOSSIPS

## LES COMMERES DU VILLAGE

The staccato thirds and sixths in this piece are to be played with loose wrist and a light bounding motion of the hand. For the legato sixths a combined touch (down and up) is to be employed, care being taken to observe the proper fingering.

Edited by PRESTON WARE OREM

GEORGES BULL, Op.100, No.8,

Allegro M.M.  $\text{♩} = 100$

*f* *giocoso*

*mf* *cre* *scen* *do*

*sempre f* *senza rall.*

*A fine*

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*p molto leggiero*

*cre* *scen* *do*

*f* *p molto leggiero*

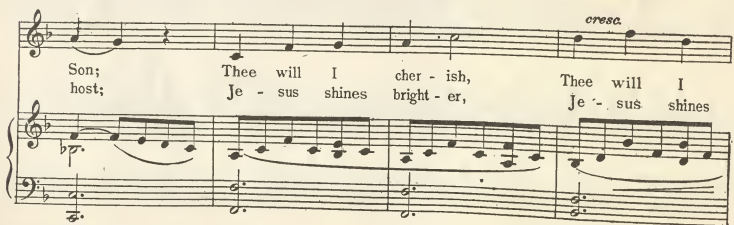
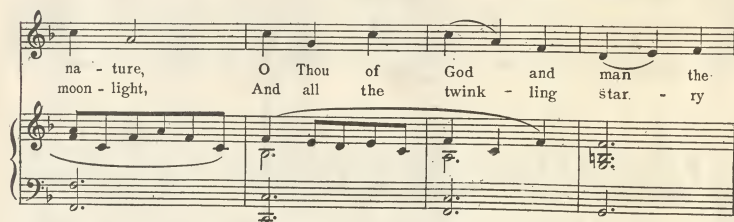
*cresc.* *D.C.*



## FAIREST LORD JESUS

Melody by BATISTE.

Andante



Also published in Anthem form.

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To Arthur Wellesley Wellington

## THREE ROSES RED

'HOMER A. NORRIS.'

MERIBAH REED.

I gave my love three ros-es red, All  
blush-ing red for bliss, And trem-bling on her hap-py heart,  
Each pet-al breath'd a kiss,  
Last night I knelt be-side my love, I hid my face for fear, Dead  
ros-es lay on her dead heart, Each pet-al held a tear.

Also published for High Voice, in G; and for Medium Voice, in E.

Copyright, 1897, by H. B. Stevens Co.

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# AL

## EPARTMENT

Conducted by H. W. Greene

## MANUEL GARCIA, CENTENARIAN.

THE claim to distinction which is, without restriction or discrimination, accorded to longevity, is conceded throughout the world.

The years of three-score and ten, we are taught, are all that we have a right to expect, as our share of that inheritance which is measured out to us by the changes of the sun, moon, and the seasons. If, by reason of strength and same living, that mark is exceeded, honor and interest increases in proportion to the number of years added. Men of 80, whose faculties are unimpaired are held in high esteem, their counsel sought and their opinions treated with deference.

In the race from 80 to 100 it is the lot of most of humanity to fall. Indeed, if the century mark is reached, the one that wins in the fight against time is usually such a pitiful wreck that nothing attractive or palliative remains except the mere fact of longevity, which, when it attains to such rare proportions, provokes the attention and comment of a large part of humanity.

It is rare, indeed, that a man of sedentary habits, whose life has been marked by exceptional attainments along professional lines, has been permitted to carry forward to the full rounding of a century a worthy career, filled at every step with effective effort. Until within a very few years Manuel Garcia has been one of the vocal teachers of London. When our grandmothers were children he had already given up his operatic career and entered the profession as a teacher. One could, with profit, follow his career, which is marked by an identification with many of the greatest artists of the century.

But it is not alone as a teacher of singing that he lays claim to the homage and respect of the world. It is not because he was a successful teacher of singing that the Emperor of Germany paid him the high honor of presenting him with a medal in the interest of science. An eminent surgeon said, a few evenings ago, in the presence of the writer of this note, that the medical profession is even under greater obligation to Manuel Garcia than is the musical profession; that his invention of the laryngoscope marked an epoch in the ability of physicians to examine and diagnose diseases of the throat. So here we have a man whose life has not been in vain, who reached out with a strong hand both to the alleviation of distress and the understanding and aggrandizement of the vocal art.

We cannot all live a century, but we can all, if we will, so live that the years which are given to us shall not be lived in vain, and shall be marked by definite purposes carried forward in the right direction, so that it may be said of us that our opportunities and gifts were made significant by success.

To one who is a natural lover of history of the growth and changes in the art of music, another line of thought is compelled. He recalls the fact that this man has been a contemporary of Weber, Beethoven, Schubert, Chopin, Schumann, Mendelssohn, and scores of other celebrated musicians, and so intimately in touch with them in relation to the period in which they worked as to give him almost a practical formula for the signs, promises, expectations, and fruition of the genius genre. What this may mean to a man, how few of us live to know. To soon across the span of a century; to be made acquainted with the early efforts of so many young composers; to follow them in their writing, analyzing, and using their compositions, mentally deciding their worth, making false estimates and judgments many times, but finally having at command all of the experiences of first impressions and subsequent successes or failures as a basis for future consideration—how much more certainly should such a man be able to see the end from the beginning of the young composer's career.

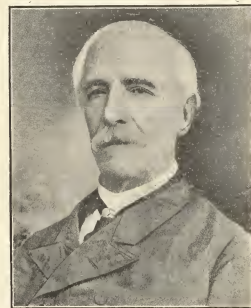
It would be interesting to know whether Garcia has followed sympathetically the mighty change that

has taken place in vocal writing from the days when the coloratura aria was the supreme test of artistic attainment to the present, when the Wagnerian hero and heroine must be met and conquered before the singers can be said to have achieved the greatest glory in art, whether, like Verdi, he took conquest and yielded to the demands for a change, or fostered a love for the operatic writing which of necessity comprised the repertory which was given by his father's opera company in New York, in 1829. Many will agree that the dictum of the now famous Dr. Oler needs no stronger refutation than that presented by the life of Manuel Garcia.

## A MUSIC TEACHERS' ASSOCIATION.

## II.

We return to the subject of the Incorporated Society of Musicians, of England, the Annual Register of which we quoted from in our last issue. The important bearing it has upon this department is to be



MANUEL GARCIA.

found in the examinations which vocalists must pass if they desire to qualify as Licentiates of the Society. The manner of conducting the tests is worthy of note:

All examinations are arranged for through the offices of the General Council. Two examiners report upon each paper and oral presentations. A member of one section cannot be examined by officials connected with his own section. All who appear before an examining board are known to that board only by their registration numbers. Thus all chance of bias or favoritism is avoided, and those who are in control of the various examining centers have no motive other than to keep the standard of musical scholarship unimpaired. The fees for examinations are from two to five dollars, according to grade. To pass the examinations sixty-five marks must be passed out of a possible one hundred, and those who pass with eighty-five marks are awarded an honor certificate. In the case of the oral examinations of vocalists the applicant must get twenty marks on the record of each selection, and thirty marks on each score an honor certificate. If they fail to make twenty on either of the numbers presented they fail to pass.

In the vocal examinations the following points are considered: Correctness of notes and rests; choice of tempo and strictness of time; phrasing and accentuation (diction); position; tone; breathing, and voice production.

Herewith follow the tests that are being prepared for the 1905 examinations:—

## SINGING—GRADE I.

**Sustained Notes.**—To sustain any note within easy compass of the voice, for the time of a double whole note at a 104 metronome beat for quarter notes.

**Scales.**—Major, to be vocalized to the extent of one octave, ascending and descending. (The above scales must be sung, without accompaniment, within easy compass of the voice. One note for a 104 metronome beat.)

**Studies.**—Concone, Fifty Lessons (Sopranos and Tenors, Nos. 2, 4, 6, 8, 10; Mezzo-sopranos, Nos. 2, 3, 5, 7, 9, 11); Concone, Forty Lessons (Contraltos, Baritone, and Basses, Nos. 2, 4, 6).

**Songs.**—One of the following:—Soprano, "Golden Days," Sullivan; "Hope told a flattering tale," Paisiello. Mezzo-soprano, "Eyes submerge the hill-tops," Weber; "The Last Farewell," Gerard Cobb. Contralto, "Sweet and low," Wallace; "Noontide," Goring Thomas. Tenor, "Rouse thee, young knight," Old English; "All Souls' Day," Lassen. Baritone, "Were I a bird," Hillier; "Come, Lassie and Lads," Old English. Bass, "The Standard Bearer," Lindpaintner; "The Cure of Care," Leveridge.

## GRADE 2.

**Sustained Notes.**—To sustain any note within easy compass of the voice, forte and piano, for the time of a double whole note at a 96 metronome beat for quarters.

**Scales.**—Major and Harmonic Minor to be vocalized to the extent of one octave, ascending and descending.

**Arpeggios.**—Major and Minor Common Chords to be vocalized to the extent of one octave, ascending and descending. (The whole of the above to be sung without accompaniment, within easy compass of the voice. The Scales and Arpeggios one note to a 96 metronome beat.)

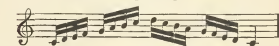
**Studies.**—Concone, Fifty Lessons (Sopranos and Tenors, Nos. 7, 9, 10; Mezzo-sopranos, Nos. 4, 5, 11); Concone, Forty Lessons (Contraltos and Baritone, Nos. 7, 9, 10, 12, 14).

**Songs.**—Two of the following:—Soprano, "Twilight is darkening," Kueken; "Blow, softest winds," H. Smart. Mezzo-soprano, "Gentle Zephyr," 12 Songs, No. 8, Stumdale Bennett; "Canst thou believe?" Giordani. Contralto, "The Soldier's Love," Schumann; "Lord, in my inmost soul," Hillier. Tenor, "Thee only I love," Abt; "Thou art, gone from my gaze," Linsky. Baritone, "Pineapple," Tchaikovsky; "What shall I do?" Purcell. Bass, "The Blacksmith's Song," Hutton; "Captain's Song," Leslie.

## GRADE 3.

**Sustained Notes.**—To sustain any note within easy compass of the voice, exemplifying crescendo and diminuendo, in addition to the sounds of equal strength required in the previous grades, for the time of a double whole note at an 84 metronome beat for quarters.

**Scales.**—Major and Harmonic Minor to be vocalized as in the following example:—



**Arpeggios.**—Major and Minor Common Chords to be vocalized to the octave (4 notes), to the tenth (5 notes), and to the twelfth (6 notes), ascending and descending. (The whole of the above to be sung without accompaniment, within easy compass of the voice. The Scales and Arpeggios four notes to a 60 metronome beat.)

**Studies.**—Concone, Twenty-five Lessons (Sopranos and Tenors, 2 and 4); Concone, Fifty Lessons (Mezzo-sopranos, 16 and 17); Concone, Forty Lessons (Contraltos, Baritone, and Basses, 8 and 17).

**Songs.**—Two of the following:—Soprano, "The little birds," Goring Thomas; "The birds were singing once another," H. Smart. Mezzo-soprano, "Hark! the lark! Schubert; "Where the bee sucks," Arkne. Contralto, "The silver stars in myriad train," W. H. Hunt. Tenor, "There is a Breeze," Mendelssohn; "Blow, blow that winter wind," Arkne; "Slumber Song," Stainer. Baritone, "My Neighbor," Goring Thomas; "Sir Roger," Gerard Cobb. Bass, "I fear no foe," Piniotti; "Maid of Athens," Gounod.















The No. 7, in E, is almost identical with the above in general style and form, but the characters are different. This time the hero is a dashing cavalier, the more polished, indeed, with something of the "grand manner," but not less of courtly gracefulness, perhaps a knight of Charlemagne's court; while the lady is unmistakably a court dame, a good specimen of the "steel-engraving lady," refined, graceful, charming, with many a dainty air and winsome witchery, but a tender heart.

The No. 8, in F minor, which is undoubtedly the greatest of them all, is not so easily analyzed. The outlines are less clear and simple, and the content far more complex and metaphysical. It contains much of medieval mysticism, much of thwarted passion, of vain psychological struggle, and infinitely tender sadness and pleading, while I learn from the close that the end of the story was tragic.

The Opus 99 contains a charming little Nocturne little known, yet very attractive. It differs from most of the others in being more delicate and fanciful, and containing less of the distinctly human element. Its first subject deals, not with the story of love and life and struggle, but with sylvan solitudes and their imaginary denizens. To quote Kullak: "It suggests the sprightly dance and Frolic of forest elves about a secluded chapel." The trio gives us the organ and choir within the chapel, filling the quiet woodland twilight with rich solemn harmonies, while the evening wind in the treetops murmurs Nature's dreamy obligato. When the service is ended the elves resume their dance, which they suspended apparently to re-examine.

The above will serve as representative examples of the Schumann Nocturnettes and the general lines in which they should be understood and interpreted.

## HARMONY TOPICS OF THE DAY.

BY CARL W. GRIMM.

### EVOLUTION IN HARMONY.

The history of harmony is the history of ever-increasing richness and complexity. From the first, simple monochord intervals; then, the superimposed on one another, producing what we call common chords, and of a few simple dissonances, and, finally, of a system of dissonation of these chords and dissonances by key-signatures, which enables some to be used with greater freedom than formerly; of the use of combinations which were especially familiar as analogues to essential chords, and also of the enlargement of the bounds of the key, so that a greater number and variety of chords could be used in relation to one another.

Theory is the echo of practice. The sensibility of the artist seizes combinations which, since he has to explain and justify afterward, and consequently the dogmas and doctrines of harmony have been quarreled over than anything else in the world. G. W. Fink, a theorist of the past century, once said in despair that theory and practice are to be compared to a married couple who are continually at odds and make their life miserable.

There are persons who apprehend that the relationship of tones will have no place in future music, and tonality be altogether banished. Then there are those who believe in homotonic scales, or in the minor, the major, the harmonic, the melodic, the simple, and the multiple order, not to speak of the monistic and transcendental enharmonic. Others claim harmony is based upon the chromatic scale, and a few that the natural scale, all major and minor scales. Some inconsistent theorists would have us believe that in general there is noticeable a state of key relationship in modern music, but that many times in it are entirely keyless. All must admit that there is eternal law in nature. What would we think of the scientist who admitting that there is order in the universe, in spite of it should insist upon it that there are some spots in which order is absent, in it, because he could not discover the principles involved? Such declarations clearly indicate the insufficiency and inadequacy of the system employed to explain matters.

An extremely important principle evolved in modern harmony teaching is the principle of "Variation." Music must always admit of a satisfactory conclusion, and reduction to a certain state of key relationship, and it is but natural that as music develops, new or improved harmony systems are disclosed and brought to light.

## THE ETUDE

# VOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

### VISITING ARTISTS.

The season just ended introduced to the American public two artists of international fame, and acquainted us with a child, who had long and loudly been heralding while I lived, from the close that the end of the story was tragic.

The Opus 99 contains a charming little Nocturne little known, yet very attractive. It differs from most of the others in being more delicate and fanciful, and containing less of the distinctly human element. Its first subject deals, not with the story of love and life and struggle, but with sylvan solitudes and their imaginary denizens. To quote Kullak: "It suggests the sprightly dance and Frolic of forest elves about a secluded chapel." The trio gives us the organ and choir within the chapel, filling the quiet woodland twilight with rich solemn harmonies, while the evening wind in the treetops murmurs Nature's dreamy obligato. When the service is ended the elves resume their dance, which they suspended apparently to re-examine.

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during the season to increase our admiration and respect, and how much Ysaye has done to lessen our esteem of his art.

Of the wonder-child, Franz von Vecsey, little remains to be said. His abilities have been underestimated. That he failed to impress us in the same degree as he had previously impressed his European audiences and critics is due to the fact that we are fortunately capable of distinguishing between the merits of a child, however great these may be, and the achievements of a mature artist. It is well that we have reached a state of musical culture which enables us to exercise good judgment, however astounded we may be by feats of virtuosity.

AMATEUR FIDDLE-MAKERS. AMONG a certain class of men who are more or less interested in the violin, the idea seems to prevail that, given a reasonable amount of mechanical ingenuity, the making of a good fiddle is a comparatively simple matter.

In the United States, at least, the number of untrained men who are convinced that the art of making violins requires chiefly skill in handling tools and fashioning wood, is growing so rapidly that it is now a common occurrence to read of "a wonderful violin" being made by "X," who, though wholly unfamiliar with the art, had simply used his mind to follow in the footsteps of Stradivarius, and, without more ado, proceeded to astonish his fellow-townsmen and professional musicians with his skill.

Such an attitude, and gifted maker was discovered on the police force of Birmingham, some time ago, and it will probably amuse and instruct our readers to learn how this guardian of the peace set about his self-appointed task of making violins for his son. The following story, which we reproduce literally from a New York newspaper, requires no further comment:—

### FINE FIDDLES MADE BY A COP.

Musicians Surprised by the Work of a Birmingham Policeman.

Birmingham, Jan. 21.—Out of an old washstand, Policeman George Warner, of this city, has made four violins which by their excellence surprise musical beholders. The achievement is the more surprising as Warner is not a musician himself.

Warner has been on the police force for twelve years. Before that he was a farmer and carpenter. Last summer he was called by his fourteen-year-old son, Chauncey, to take violin lessons, and looked around for a violin. Good violins cost more than he could afford to pay.

"I am always handy with tools," said he, in telling of his experience. "When I worked at carpentering I built several houses, and one time I wanted a special kind of a skeleton wagon to break a team of colts. I could not find anything that was just what I wanted, so I set to work and made me a wagon, and it was a good one, too."

"When I couldn't find the kind of a violin that I wanted for Chauncey without paying several hundred dollars, I set to myself. 'You've built houses and made that wagon. Why can't you make a good violin?' So I set to work."

He hunted around the second-hand shops until he found a curly maple washstand, about a hundred years old. Then he set to work, and he has been built for over ninety years and obtained one of the pine attic steps from which to make the front of his violin. Then he began work.

He did not cover the pair of calipers to gauge the thickness of the wood, but determined when he had obtained the proper thickness by feeling the wood with his fingers and looking through it at a light. The work was all done at night when he was off duty.

He whittled and gouged and scraped until he had his piece reduced to the proper shape for his first instrument. Then he obtained the assistance of T. D. Franklin to help him to glue the violin together.

After several weeks the instrument was completed, and after it was thoroughly dried, Warner took it to Prof. Fritz, the Oregan violinist, from whom his son took lessons. On trying the instrument Prof. Fritz would not at first believe the story of its manufacture, the tone being rich, clear, and strong.

Our readers are probably not familiar with the name of a little Russian boy who, according to European newspapers, is the most gifted of all prodigies of recent times. Mikhael Elman is the boy's name, and if we are to believe in the sanity and judgment of European critics, this Russian child is no mere prodigy, but a full-fledged, earnest musician.

An interviewer for the London Daily News gives us the following facts concerning the boy:—"How did you come to play so well?" I asked Mischa.

"I began," he replied in German, "when I was 5 years old. Father gave me a tiny quarter-sized fiddle as a toy and played tunes to me, which I imitated. It was for a few days, and then I was given a real violin, and then I was given a real violin. We were very poor then. Father taught in a poor Jews' school at Talmje, in Kiev, where I was born in 1892."

"That you soon got a teacher?" "Well, although my father does not play much himself, he knows what good playing is, so he moved from Talmje to Odessa, and from there I went to the Imperial School at Moscow, where I was taught by Professor Fiedlmann, who is a great teacher. Both my grandfathers were violinists. My father's father was what in Russia is called a house musician. He was fiddler to a nobleman, and always went about with the nobleman's family. He did not have a baby, but an old gypsy who knew him well used to show me how he played."

"And then you used to practice a great deal?" "No. I got to be able to read music by sight very quickly, so that I could tell what it was meant to be. I would play for about twenty minutes, and then, if I found I had not produced the melody just as I thought it ought to be, I would stop. Of course, I think the music over until I felt how it should be."

In November, 1902, Professor Auer came to Moscow during a concert tour, and through him I got to St. Petersburg to be his pupil. It was very difficult to get from Moscow, for poor Jews in Russia are not allowed to move from town to town as they like; but Professor Auer obtained a special permit from the Czar, and all our family went to St. Petersburg. I have a sister who is five years old; she plays cello; and my other sister is only 2 years old, but she is our real prodigy; you should hear her sing!"

"Then last year you began playing at concerts?" "Yes. I had played a lot in Russia. I played before most of the Grand Dukes, including the Grand Duke Sergius, who was killed. Then in October I went to Germany."

"Instead of other games you played the fiddle?" "All my real amusement is with music. I am fond of thinking music. You see, I think if anyone can do a thing well they ought to do it well, and I want to be the greatest fiddler in the world. So I think music."

And I have heard some admires to Paganini's Concerto, and now I cannot play them, though I know how they should go. That is how I amuse myself. But I played athletic games like the others to make me strong."

And he had lightened his grip on a tumbler till it broke in his hand and cut a finger. "Never mind," he said, "it is only the hand I use the bow with."

And wrapping his bandkerchief round the finger, he started off playing Miss Sini's Roméo Capriccio.

It was at a string quartet practice, and the work in hand was "The Proposal," from Raff's suite, "The Miller's Daughter."

To those unfamiliar with the composition it will be necessary to explain that "The Proposal" begins with a duet for the viola and second violin, the viola

## THE ETUDE

having the tonic and the violin the major third. This is carried practically throughout the number by the second violin and the viola, the leading of which with a beautiful melody which is responded to later on by the first violin, and finally the solo parts blend in a very beautiful duo.

After having been called down several times for playing too loud, it was explained to the second violin that his part, together with the viola, furnished simply a background for the duo between the 'cello and first violin, and that they should, therefore, be played very softly. After another trial, when the correct balance had been obtained, the second violin, a young man of nineteen summers, exclaimed:—

"Now I see how it is! The first fiddle is the miller's daughter and the 'cello is the gypsy. In doing the proposing, and me and the viola are just the sofa!"

After this the second fiddle was tempered with due reference to the true state of affairs, and afterwards, in this particular piece, was willing to be sat upon, on condition that the second fiddle part represented the girl's end of the sofa.

We have a receipt of three compositions by H. N. Redman (White-Smith Publishing Company) which deserves attention. Two are sonatas for violin and piano, Opus 10 and 17, respectively; the third is a quartet for strings, and, presumably, Mr. Redman's first attempt at this delicate and difficult form of composition.

Of the three works, Mr. Redman's Op. 17 commands the most interest. That it will probably prove unsatisfactory, both to listeners and performers, will be due to unusual form, rather than to unsatisfactory thematic material or uninteresting development; for Mr. Redman clearly proves that he is not lacking in invention, and that he possesses adequate skill to array his ideas in a logical and interesting manner. But the form of this sonata will not appeal to the majority of music lovers. The first movement is a sonata, and the second is a sonata, and the third is a sonata, and the fourth is a sonata, and the fifth is a sonata, and the sixth is a sonata, and the seventh is a sonata, and the eighth is a sonata, and the ninth is a sonata, and the tenth is a sonata, and the eleventh is a sonata, and the twelfth is a sonata, and the thirteenth is a sonata, and the fourteenth is a sonata, and the fifteenth is a sonata, and the sixteenth is a sonata, and the seventeenth is a sonata, and the eighteenth is a sonata, and the nineteenth is a sonata, and the twentieth is a sonata, and the twenty-first is a sonata, and the twenty-second is a sonata, and the twenty-third is a sonata, and the twenty-fourth is a sonata, and the twenty-fifth is a sonata, and the twenty-sixth is a sonata, and the twenty-seventh is a sonata, and the twenty-eighth is a sonata, and the twenty-ninth is a sonata, and the thirtieth is a sonata, and the thirty-first is a sonata, and the thirty-second is a 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## TEACHERS' ROUND TABLE.

(Continued from page 206.)

do for me the simplest possible example of four-part harmony, they were as helpless and incapable as they would have been had they never before heard of such a thing. With pupils left in this condition after the study of harmony, only one good could have resulted to them—the same as is ordinarily claimed as one of the objects of the Latin study—mental training. The pupil has benefited along this line, but it is sometimes difficult to perceive in what other way.

Little practical benefit results to pupils when their study is confined entirely to such work as is laid down in the majority of current text-books. But the fault may perhaps be more with the teachers than with the text-books. The teachers do not know how to give the practical work, never having been taught themselves. The text-books are very good, most of them, as catalogues of chords and chord progressions. But the exercises give the pupils no practical working knowledge of these chords and chord progressions, and for the reason that they are worked out in a purely mechanical way. In many books the chords are all indicated by figures placed under them, and in the most instances the pupil need only write down the notes indicated by these figures. He does not need to know the names of the chords except in a general way, for if he write down the notes indicated by the figures the exercise will come out fairly well. To look these books through it would seem that there is only one chord that the pupil needs to know—a triad in the root position. When there is no figure under a bass note, the pupil is to write a triad in the root position. All other chords are exactly indicated by figures. He writes his exercises in the same way as he would work on a puzzle. Give him a bass with no figures under it and he can do nothing with it unless all can be filled out with chords in the root position. Give him a four-measure melody to harmonize, he is absolutely helpless. He is now placed where he must choose his chords for the various tones, and he does not know the first step in making this choice. Ask him to play the first exercise in the book at the keyboard, and he is filled with consternation. Every serious harmony student should be taught—first, to write from figured bass; second, to harmonize these at sight at the keyboard; third, to determine correct chords for unfigured basses; fourth, to harmonize melodies; fifth, to write simple modulations at the keyboard; sixth, to identify chords and progressions in modern music. These six departments should be developed simultaneously. In much of the current teaching only the first is attempted, work which by itself develops the mentality and musicianship of the pupil but little.

Directly in line with what I have been saying concerning the study of harmony I have the following letter in regard to elementary work:

"What can I do in elementary harmony or theory for my pupils? Can you give me a few suggestions of the simplest work?"

"YOUNG TEACHER."

Teachers who are endeavoring to lead to the student's study of the piano a little knowledge of harmony deserve every encouragement. Unfortunately, there has been but little published that is of direct bearing upon this sort of work. Most of the books presuppose that the pupil wishes to take an extended course, and are too bulky for use in cases where the study is not likely to go beyond the first half-dozen chapters. There is need for a book that presents the elementary principles in a way that can be used by teachers of small experience in teaching harmony, and at the regular piano lesson. Such a book should

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be small and inexpensive. A series of them at twenty-five cents each would be best, and pupils could go through with as many of them as they could find time for. In trying to urge upon pupils a branch of study that they almost resent to begin with, it is not only unnecessary that its presentation should be made as simple as possible, but it should be possible to secure it at a merely nominal price. Perhaps such a book could be made up of the material that teachers should present *cetera cetera* to their pupils, and in which case only a teacher's manual would be needed. The book should be divided into lessons, with only one principle to be presented at each lesson, and in such a manner that more than five minutes' time would be required. It should also be such as pupils could first play on the keyboard and write out afterward. Teachers who are thoroughly conversant with the principles of harmony and who are experienced in teaching it, can easily adapt these principles as needed. But the majority of piano teachers have not this experience to draw upon, and are therefore as helpless as the writer of the foregoing letter. It is for such that these elementary text-books or booklets should be provided. They would by no means supplant the larger text-books now in current use, not being intended for those who wish to make a thorough study of the subject, but only for the average run of pupils who are learning music as an "accomplishment," and need to know a little more about it than they are getting from usual methods of instruction.

In direct answer to the question I would say—very little. Begin by teaching one by one the major and minor intervals. One at a lesson is enough with children. Do not confine them with the augmented and diminished intervals. Leave these until such time as they shall come in actual contact with them in their examples. At the beginning most time may be spent on the major and minor thirds, as these are the important intervals in chord construction. It will be good for training for them to learn to discern the intervals between the major and minor thirds. After this teach the triads. Show them how to compute them in all the keys by counting the tones one, two, three, and four. Let them make both the major and minor triads. Make finger exercises of these in broken style. Children will need to drill on these a long time before they will thoroughly take them in. Try this for a time, and then report progress, and additional suggestions will then be given.

Mr. Farbach: "Of what political machine is Wagner the head?"  
Mr. Halfback: "I never heard he was boss of any."  
Mr. Farbach: "Well, what's all this talk I hear about the Wagner ring?"

GERMANY OUTRAGED.—From an old German paper published during the last century, we have gleaned the following information: "Hungary, always great, this winter claims the prize for concert music. We Germans in Berlin look with pride upon a mere sixteen-volume mass composed by Groll; but the people of Buda-Pest, in honor of Bishop Harnas, recently produced a three-thousand-voiced serenade. The instrumental accompaniment consisted of crashing window panes."



BY ALFRED H. HAUSKATH

If persistency leads to success, the hand-organist is on the right road.

AN ATTRACTIVE LURE.—Party (who has come about rooms): "Use of the piano? That's no advantage to me. I don't play the piano."

Mrs. Leech (the landlady): "You would still have the use of it, sir; my daughter practices on it several times a day."—Judy.

Minister: "We will sing the 44th hymn."

Organist (making mute efforts to attract attention of minister by shaking his head violently, and waving his hands frantically in the air): "We will sing the 44th hymn."

Minister (patience fast ebbing) (ff): "We will sing—"

Organist (bounding to his feet upon the organ bench): "We vill not! Ladies and gentlemen, de gyvire cannot sing, de organ is busted."

Extracts from Miss Hammerchever's Home-made Dictionary of Musical Terms. Without sentence.

Postlude.—A noisy performance without sentence.

Nacht Stuckchen.—Vocal themes from the nursery.

Composed to arouse the peaceful slumber. Usually replete with emphasis.

Pocket Dictionary.—A dictionary for the pocket, not for reference.

Professor.—A male teacher.

"A-man-of-parts"—The librarian of an orchestra or singing society.

Foot note.—In organ music, a more or less essential note in the bass, produced on the nethermost keys of the organ by contact with the foot of the performer.

TASTES DIFFER.—Susan (who has just committed several nerve-racking harmonic crimes while playing a transcription of "Die Walküre"): "Oh, I think Wagner is just grand!"  
Father: "Are you quoting him verbatim? Because if you are, I prefer a boiler factory."

Teacher (to bright pupil of sixteen summers): "What does I signify?"  
Pupil: "Forty."

Teacher: "Forté; and ff?"  
Pupil: "Eighty, I suppose."

"What is the name of your favorite composer?" said the young man who was taking notes.

"Rossi," replied the young musician.

"Never heard of him. Is he versatile? What is the style of his music?"

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